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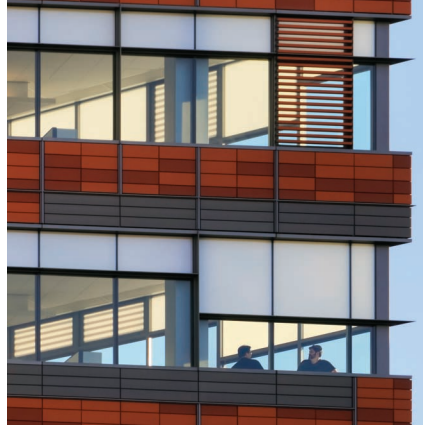
COURTESY BBB

NEW RENDERINGS OF CHELSEA'S
GENERAL THEOLOGICAL SEMINARY

Not Too Close

In 1883 the General Theological Seminary campus designed by Charles Coolidge Haight was lapped at its western edge by the waters of the Hudson. Now it will lap more condo owners in luxury.

After selling the buildings on the east end for \$10 million to the Brodsky Organization to develop Chelsea Enclave, luxury apartments designed by Polshek Partnership, the seminary still found itself \$41 million in the hole. Last winter, it was revealed that Brodsky **continued on page 10**



JEFF GOLDBERG/ESTO

ENNEAD'S NEW HOMELESS
CENTER IN THE BRONX

DOING RIGHT FOR THE NEEDY

The sharp-edged, red building that Ennead Architects designed for the Department of Homeless Services (DHS) is meant to ease overcrowding and elevate the experience of the families in crisis who are seeking help there. The intake and evaluation center—the facility is not a shelter, and contains no beds—replaces a two-story building that served the community **continued on page 3**

NATIONAL DESIGN AWARD
WINNERS ARE NAMED.
SEE PAGE 8



COURTESY NDA, GON'S TOWARDS PARADISE ENLIGHTENMENT, PHOTO: GRANT SMITH

STIFF SECURITY AT WTC SITE
WILL INCLUDE RESTRICTIVE
WAYFINDING

ACCESS DENIED

On September 11 all eyes will be on the World Trade Center site, where the 9/11 Memorial and Museum will open with ceremonies commemorating the tenth anniversary of the terrorist attacks on New York City. In addition to a subterranean museum and memorial space, the much-anticipated complex includes an aboveground museum pavilion and a landscaped plaza with reflecting pools in the footprints of the Twin Towers. However, due to **continued on page 2**

CONTENTS

06
A NEW STAGE
FOR CUNY

11
SLEEK
SEATING
FOR CROWDS

13
FEATURE: GO
DOWN, MOSES

22
PRINCE PORN
IN PARIS

03 EAVESDROP
16 DIARY
19 MARKETPLACE

THIS YEAR'S PS1 DESIGNERS CREATE TIES TO COMMUNITY

LINKED IN



COURTESY INTERBORO

The latest PS1 installation that opened on June 16 as part of MoMA's Young Architects Program aims at being the 11-year-old program's most holistic design

to date. This year's winner, Brooklyn-based Interboro Partners, is presenting *Holding Pattern*. Offering a simple response to the PS1 brief to provide shade,

seating, and a water feature inside the parameter of the 16,000-square-foot site in Long Island City, the project also serves a wider social purpose **continued on page 6**

DOMINO ON TO NEXT ROUND OF CHALLENGES

Sugar Rush



COURTESY RVA

A last ditch effort to stop development at the Domino Sugar refinery fell through on May 25 when State

Supreme Court Judge Eileen Rakower dismissed a lawsuit filed by the Williamsburg Community Preservation

Corporation. The group claimed that the project's developer, the Community Preservation Resources Corporation's (CPRC), along with Department of City Planning and City Council, did not conduct the proper land use and environmental reviews.

Though City Council-member Steve Levin opposed the development, he was pleased to see the lawsuit **continued on page 7**

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FUELING THE DESIGN ENGINE

Simply put, no other place has a higher concentration of design jobs than New York City. This is the conclusion of a revealing new study of the city's design firms conducted by Center for an Urban Future, a New York-based think tank. In trying to assess the cumulative impact of design on New York City's economy, the study claims that we have "far and away more designers than any other U.S. city" and this is "the unsung engine of New York's creative economy."

Titled *Growth by Design*, the study looks at all the design fields—graphic, industrial, interior, fashion, and architecture—and estimates that there are 40,470 professional designers working in New York, up from 23,143 in 2000 (a 75 percent increase). One of the startling conclusions of the study is how New York compares to other U.S. cities. The Los Angeles metro area was next on the list with 23,170 designers, followed by Chicago (19,260), Boston (10,920), and San Francisco (7,940). New York, it points out, has only three percent of the nation's total occupations, but eight percent of its graphic designers, and six percent of its industrial designers.

The Center for an Urban Future's study makes the point that the design fields in this city do not really get the attention they deserve as members of the "creative economy," since there are actually more firms in the design sector (3,397) "than in any of the eight other sectors in the city's creative core, if compared with publishing (1,028), film and video (1,855), music production (442), broadcasting (299) and the performing (1,048) and visual arts (805)."

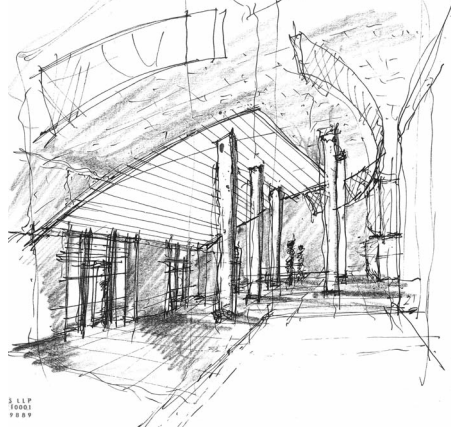
There are for example 2,680 interior design firms in New York, far more than Los Angeles, which has 1,772. Architects in New York, this study finds grew from 6,410 in 2000 to 8,200 in 2009 (a 28 percent increase), and there are 40 percent more architecture firms here than next closest city (Los Angeles). While the vast majority of New York design firms are located in Manhattan the study finds that Brooklyn, "has exploded in recent years." The number of Kings County-based design firms grew from 257 in 2001 to 433 in 2009, a 70 percent increase including the number of architectural firms, which nearly doubled, from 65 to 129.

The breadth of this survey of New York design is impressive but it may not reflect the actual changes that have taken place in the economy since most of the current data is taken from 2009 research. In addition, there is one important aspect of the New York design world it does not consider that is vital to the promotion and support of the design community: non-profits.

The study neglects to mention the number of non-profit institutions in this city that have for years supported and promoted design. This is disappointing, especially since the report states that the city economic development agencies have not devoted any meaningful attention to design industries and that the city has also done little to promote the city's designers. It's the non-profit institutions in this city that have for years supported and promoted design to the professional community and the city at large. This was pointed out to me by Rosalie Geneviro, the executive director of the Architectural League of New York, who rightfully claims there is no other city in this country that has the number of design support groups like the Architectural League, the Van Alen Institute, the Design Trust for Public Space, Open House New York, the Institute for Urban Design, the AIA's Center for Architecture, and the Storefront for Art and Architecture, not to mention museums like MoMA and the Guggenheim with full time architecture and design curators.

Chicago of course has its well funded Architecture Foundation, San Francisco's important Planning and Urban Research organization (SPUR), and L.A. it's Forum for Architecture and Urban Design, but taken together all of these cities do not have the number and diversity of New York's non-profit organizations devoted to the design arts. The depth and breadth of the design community in New York is unrivaled in the U.S., and perhaps the world, and that is only likely to grow and become more influential here and abroad. But while New York under Mayor Bloomberg has brought designers and planners into the decision making process like no other city in the country, it needs to do more to support and promote the design community as it supports other economic engines, like the financial and tourist sectors. **WILLIAM MENKING**

Gertler & Wente's design for a temporary security screening room at the WTC site.



COURTESY G & W, 9/11 MEMORIAL AND MUSEUM

ACCESS DENIED continued from front page

extensive crowd control and security concerns, visitors who make a spontaneous trip to the site may find themselves not standing in any of these new public spaces but stuck at the site's perimeter looking at photographs of them stretched across a chainlink construction fence instead.

Eventually, the memorial plaza will be open on all sides, but for now as construction continues at the site over the next two to three years (the Snøhetta-designed museum pavilion won't be completed until September 2012) a temporary wayfinding system will restrict public access. Not only will standard construction fences stay in place around the greater sixteen-acre site, but the plaza itself will also be ringed by a fence of 2-foot-8-inch concrete barriers topped by 8 feet of chain-link. To enter the site, which officially opens on September 12, visitors must have a ticket and be processed through a gauntlet of intermediary spaces. (Tickets are free, and starting in July visitors may register for a day and time on the 9/11 Memorial and Museum's website.)

Ticketed visitors will enter at Greenwich and Albany streets at the southeast corner of the site, be funneled along a 900-foot path to a security screening room inside 90 West Street, and finally enter the memorial site at the plaza's southwest corner, explained Jeff Gertler of Gertler & Wente Architects, designers of the holding pens and pathway barriers (Graphics are by Graham Hanson) of the wayfinding plan. Gertler said screening would consist of airport-style x-ray machines and metal detectors. A separate entrance and reception area on West Street will be available for family members of 9/11 victims. Outside of the secure zone, a retail space at 90 West Street will be open to non-ticketed visitors and offer memorabilia currently available at the 9/11 preview site at 20 Vesey Street, which will transition into an exhibition about the new museum.

"Depending on how construction is going, up to 1,500 people will be allowed on the plaza at one time," said Lynn Rasic, a spokesperson for the 9/11 Memorial and Museum, noting that visitors will be allowed to bring in cameras and backpacks. Some of the temporary security measures will be invisible to visitors. For example, the individual concrete barriers of the plaza fence will be linked internally by a massive steel cable for extra protection.

The fences will eventually vanish and the x-ray machines will move into the new museum. But for the moment, at the twice-attacked WTC site safety trumps all. "There's no overdoing the security here," said Gertler.

MOLLY HEINTZ

CORRECTIONS

In "Get With the Program" AN08_05.04.11, the article states that SVA's MFA Design for Social Innovation program is for industrial designers. The program is for all types of designers, such as web designers and graphic designers, in

addition to product designers.

In the article "NeoCon Preview" AN 10_06.01.11, the manufacturer of the Red Carpet Collection should have been listed as InterfaceFLOR, not Pythagoras Solar.

The article "Mono Mahattan," AN 10_06.01.11, incorrectly names one the filmmakers of *The Vanishing City* as Joy Senko; Jen Senko created the film with Fiore DeRosa.

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AIA VERSUS POTUS?

Barack Obama, AIA? It could have happened, the President said during his remarks at the Pritzker Architecture Prize gala dinner held earlier this month at the Andrew W. Mellon Auditorium in Washington, D.C. “My interest in architecture goes way back,” he told a crowd that included everyone from **Rahm Emanuel** and **Valerie Jarrett** to **Frank Gehry** and **Richard Gere**. “There was a time when I thought I could be an architect, where I expected to be more creative than I turned out, so I had to go into politics instead.” Between the cheese scones and the steak course, Obama praised the “effortless” and “beautiful” style of 2011 Pritzker laureate **Eduardo Souto de Moura**. The President singled out the neo-Miesian’s municipal stadium in Braga, Portugal, noting that the architect had built the stadium against a mountain specifically so those who couldn’t afford a ticket could watch from the surrounding hillsides. “Kind of like Portugal’s version of Wrigley Field,” said the Chicagoan.

STATE SECRETS

Meanwhile, Architecture Research Office principals **Stephen Cassell**, **Adam Yarinsky**, and **Kim Yao** and **Kathryn Gustafson**, **Jennifer Guthrie**, and **Shannon Nichol** of Seattle-based Gustafson Guthrie Nichol will have the opportunity to hear the First Lady’s thoughts on design later this summer when they join the other recipients of the 2011 National Design Awards at a White House luncheon. We hear that the VIP event is known for its covetable party favors. “When I got to my table, my eyes went immediately to the amazing little metal robots that had been placed at each person’s seat,” a past National Design Award winner (who wished to remain nameless) tells us of his White House experience. “I could barely concentrate on the remarks, because I was trying to figure out how I could take my robot home. And I did.”

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DOING RIGHT FOR THE NEEDY continued from front page and the department’s clients poorly. It was so cramped that many individuals waited outside, which fostered loitering, a long time community concern.

“The new intake facility will instill efficiency and collaboration as families move through the application process, ensuring families are assisted courteously and professionally when they seek shelter,” said DHS Commissioner Seth Diamond in a statement. “We will continue the transformation of the families system through this new building.” The previous building was so inefficiently laid-out that it took an average of 20 hours to process a family through the various service agencies that share the building, including the Department of Education,

Administration of Children’s Services, and the Office of Legal Affairs. In the new building, processing time has been cut down to an average of six hours.

Working on a constrained site, Ennead worked closely with DHS and the Department of Design and Construction (DDC) to best distribute those services in a larger, but more vertical building. Each floor has an open plan with a large reception area, and agencies are placed in the building sequentially, according to typical patterns of need, so that not all clients are required to pass through the entire building.

Ennead sought to make the building pleasant for both clients and agency employees, with generous use of daylighting and light-sensitive photo-shading, features that also help conserve energy. “They

worked hard to use energy performance strategies that also create amenities,” said David Resnick, Deputy Commission at DDC. A second floor waiting room, for example, overlooks a green roof. “It offers a moment of respite,” Resnick said. The building also features a massive rainwater retention tank that refills the building’s cooling tower. The center is expected to receive LEED Silver or Gold certification.

Wrapped in a red terracotta rain screen made by NBK Ceramic, with two shades of randomly alternating red tiles with integrated sun louvers, the 76,000-square-foot building makes a bold but context-sensitive statement in its Bronx neighborhood. “The area transitions from more formal brick buildings on the Grand Concourse to more industrial buildings,” said Guy Maxwell, an associate partner at Ennead. “We used terra-cotta because it has a warmth to it. Families come here in crisis. We wanted to dignify the experience as much as possible.”

“Working with Ennead was very positive,” Resnick said. “This project is a great example of how architects can open up a client’s program and turn limitations into great architecture.” As for the looks of the building: “It’s very crisp, very forward-looking.” And that is a great first impression for an agency tasked with helping families turn their lives around. **ALAN G. BRAKE**

Ennead’s new DHS intake center in the Bronx sits between residential and industrial zones.



JEFF GOLDBERG/ESTO

> ELINOR BUNIN MONROE FILM CENTER

Film Society of
Lincoln Center
144 West 65th St.
Tel: 212-875-5610
Architect:
Rockwell Group



TOM STOELKER

For one of Lincoln Center’s most popular and populist entities, the Film Society has had relatively low visibility at the cultural complex. That has changed with the June 17 opening of the Elinor Bunin Film Center on West 65th Street, which adds three screens and a cafe directly across from the Film Society’s long-time Walter Reade Theater on the north side of the street. Rockwell Group’s mission was to transform a parking garage into what David Rockwell calls a “less formal” gathering place for Lincoln Center. The glassy facade containing the box-office bursts onto the street in bright orange, drawing visitors into the lobby and cafe through an entryway sparkling underfoot with LED lights embedded flush with the ground. In a nod to the space’s previous incarnation, a folding “garage door” of maple connects the lobby to the amphitheater, a 90-seat room with cushioned stadium seating by Rockwell with DKDI and a 152-inch Panasonic HD 3D plasma screen—billed as the world’s largest. Behind the amphitheater are two more screening rooms, with 150 and 90 seats, each with plush, extra-wide Series Seating chairs. Acoustical walls are covered by undulating, perforated metal panels lined with sound-absorbing material that dampens noise from Lincoln Center’s mechanical plant, situated directly below. The cafe in front is set to open mid-summer and will be visible to passersby through the glass street wall. “It’s really intended to be Lincoln Center’s living room,” David Rockwell said. **MH**

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RAFAEL VIÑOLY
ARCHITECTS



In what must be record time, the University of Pennsylvania Health System and the University of Pennsylvania School of Medicine (collectively known as Penn Medicine) have recently completed the second phase of the Perelman Center for Advanced Medicine. Even before the construction workers were done with the first phase of the center—occupied in October 2008—the university cleared funding for and kicked design off on part two in February 2007. Known as the Penn Medicine Translational Research Center, this 14-story tower expands the existing facility by 531,000 square feet. It is called “translational” because the addition not only continues the clinical programming of the Perelman Center on its first three levels, it also incorporates research functions on the upper floors of the tower. These include wet and dry laboratories and their support spaces, as well as two levels of vivariums—special enclosures prepared for keeping animals in semi-natural conditions for observation and study.

Rafael Viñoly Architects, the design

architect for the Perelman Center, was retained for the addition, which had been anticipated in the master plan that Viñoly drafted with Perkins Eastman. That master plan established the Perelman Center as a U-shaped building around a central, north-facing, glass-enclosed atrium that would serve as the nexus of all subsequent phases. Those phases were planned for the western, southern, and eastern faces of Perelman. Translational Research was given the western face, a site already crowded with the Roberts Proton Therapy Center, an underground concrete bunker filled with accelerators and other equipment needed to create proton beams used to treat cancer.

Since the addition of Translational Research had been part of the master plan, the foundation and structure of Roberts required only minimal fit-out modifications to accept the loads of the new tower—an additional caisson here and there. However, this underground facility, which occupied the entire basement space, further motivated an unusual programming

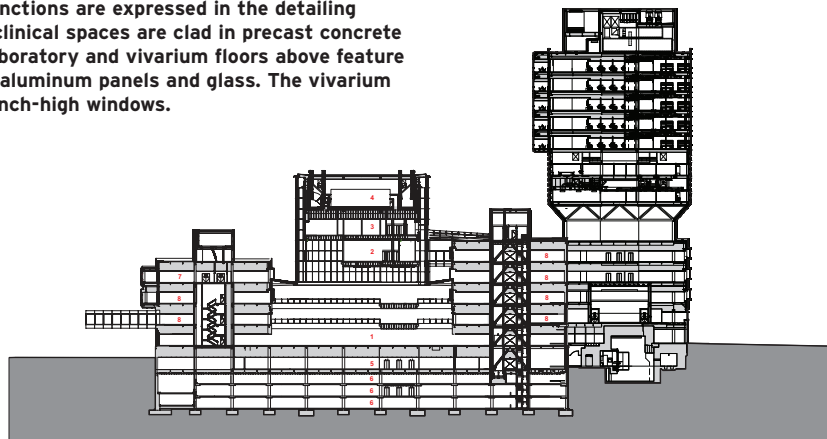
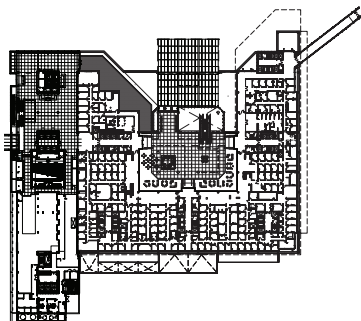
decision. The vivariums—usually housed in subterranean chambers where ingress and egress can be made more discreetly and the animals are insulated from the disturbances of noise and light—were moved above grade to floors six and seven. To ensure the right level of privacy and separation, the architects included express elevator service that bypasses the clinical floors, providing a direct, non-stop route from the loading docks to the laboratory levels.

The arrangement of the addition’s interior functions is plainly legible in the articulation of the facade. The first two floors, which house public features such as the lobby, a café, and a 212-seat auditorium, are clad in a mixture of glass and composite metal and laminated thermoplastic panel elements. Above these, the three floors of clinical spaces continue the expression of the existing Perelman Center’s clinical floors, with precast concrete spandrels and strip windows. Above this volume is a mechanical level, clad with aluminum louvers. From

there up, the building is encased in a unitized curtain wall system of 6mm Alucobond aluminum panels treated with a No. 2 coat Duranar PVDF finish, and more glass. The vivarium levels are expressed with narrow, 18-inch high strip windows that allow controlled daylight into the circulation and staff spaces (the animals’ accommodations are not served by the windows), whereas the lab levels feature normal strip windows and Alucobond spandrels. All of the glass used in the project is Viracon Crystal Grey, 1-inch-thick insulated units treated with a low-e coating.

In its lower, clinical floors, Translational Research uses the same 30-by-30-foot-square structural steel grid as was used in the Perelman Center. Designed with structural engineering firm Thornton Tomasetti, this modular arrangement of bays provides an optimum amount of open space for the facility’s healthcare needs. It also offers flexibility to accommodate any future reconfiguration. That grid, however, was modified to provide wider bays for laboratories on the research floors. Large transfer trusses above the mechanical floor transition the 90-foot-wide volume of the clinical floors to the 120-foot-wide volume of the research floors.

Penn Medicine’s decision to fast track the Translational Research Center before the Perelman Center was finished allowed the new facility to be integrated with the ongoing construction. While this created the challenge of managing multiple out-of-sequence bid packages, it also allowed the projects to share many of the mechanical services, loading docks, street lights, site preparations, and even part of the zoning review, thereby reducing overall costs. **AARON SEWARD**



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The Translational Research Center’s interior functions are expressed in the detailing of the elevation. The building’s three floors of clinical spaces are clad in precast concrete panels and glass strip windows, whereas the laboratory and vivarium floors above feature a unitized curtain wall system of white-coated aluminum panels and glass. The vivarium floors are further distinguished by narrow, 18-inch-high windows.



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NEW PERFORMING ARTS CENTER FRONT & CENTER AT BROOKLYN COLLEGE

GATEWAY TO THE STUDENTS

Long before the first curtain is drawn at Brooklyn College's Leonard and Claire Tow Center for the Performing Arts, the drama has already begun, with challenges facing the school and the project's architect. The center will anchor the college's eastern campus—a formerly non-descript entrance—forming a gateway to a new arts quadrangle. “We wanted to create a building that is a portal—a signifier—of the campus,” said Lorenzo Mattii, lead designer and principal at Pfeiffer Partners Architects' New York office. “We wanted to open up the building to the neighborhood.”

Situated next to the college's signature 2,500-seat Whitman Hall, the new facility will replace the mid-century Gershwin Hall. However, the site is complicated by a sewer with a 30-foot diameter, and no construction is permitted above the easement.

A scuffle broke following the completion of the new eastern campus masterplan, when the New York Department of Environmental Protection learned that Whitman and Gershwin halls were built over the sewer easement in the 1950s. The agency initially sought to demolish both, prompting Iris Weinshall, vice-chancellor at City University of New York, which oversees Brooklyn College, and wife of Senator Charles Schumer, to help broker a resolution saving Whitman Hall and allowing the old stage tower at Gershwin, already built atop the sewer, to be preserved and incorporated into the new structure.

To create the glass-filled gateway he hoped for, Mattii sought to bring a modern aesthetic to the new facility. “We needed to convince the school that they could have contemporary architecture on a traditional

Georgian campus,” he said. “We took them through a step by step process, peeling back brick to reveal more and more glass. It was a tough sell.” The resulting facade features “a staccato rhythm of glass, brick, and metal that recalls a curtain drawing open,” said Mattii. He extended the rhythmic pattern into the lobby to provide visual connection to the street.

Mattii designed the performing arts center's recital halls, practice rooms, and rehearsal spaces as “boxes within a box,” each built atop isolation pads and with double-layer walls to ensure pristine acoustics. There is also a black-box theater and a large rehearsal room that doubles as a theater. The signature 212-seat recital hall, which also doubles as a theater, is built with massive 3½-foot thick walls to maintain sound quality. Four layers of lacquered medium density fiberboard bounce low and mid-frequency reverberations around the room for a rich sound, forming undulating horizontal ribbons that conceal perimeter lighting. “The wall panels were prefabricated,” said Mattii. “They all look different, but there are really only four or five different types.”

The \$55 million facility, Brooklyn College's first LEED-Certified building, broke ground in May and will be complete in 2014.

BRANDEN KLAYKO



COURTESY PFEIFFER PARTNERS

LINKED IN continued from front page and, unlike its predecessors, makes a direct link between the site and its surrounding neighborhood. “We wanted to make matches between things and people; between the neighborhood and MoMA,” said Dan D’Oca, one of Interboro’s three principles, along with Georgeen Thodore and Tobias Armbrorst.

Addressing the project's primary concern for shelter, Interboro designed a low-cost rope canopy. In response to the awkwardly shaped polygonal space, the canopy is strung between the courtyard walls to form a hyperboloid, which is then covered with white netting. In order to free up as much space as possible to accommodate the annual Warm Up music series—not to mention the sprawling summer bashes—held at the site, the team attached the canopy ropes to existing holes in one wall at Jackson Avenue, then weaved these through hooks attached to platforms atop the opposite parapet. This column-free roof system also reduced the installation's impact on the courtyard buildings. Even the weight of the platforms, secured by CMU blocks, was calculated according to the parapet's snow-load capacity.

The most innovative aspect of the design process, however, is Interboro's community-driven approach. In the run-up to the competition, the designers took to the streets and asked locals what they needed that could be designed and also used in the installation. “When we initially presented the idea we

had only spoken to ten people in the neighborhood,” said D’Oca. “Now we have spoken to 200.” The answers were varied and the survey results included trees, benches, and a lifeguard tower (the outcome of a dialogue with a man who runs the local Variety Girl's and Boy's Club revealed plans to expand its swimming pool). The site then took on the role of a holding space for the furniture and plants that will be distributed to the local community once the series ends on September 26.

Though eclectic, the furniture has been designed to form part of a family of objects using the same marine-grade plywood. In keeping with the project's explicitly playful notions of temporality, the furniture is a mix of mobile and fixed pieces, which allows users to determine how the courtyard feels and looks. One of the most popular communal demands was for more trees. In response, Interboro is filling an entire outdoor room with 60 oak trees, donated by the New York Restoration Project that will also later be planted around the neighborhood.

By interpreting the notion of recyclable products in terms of demand and reappropriation, Interboro's simple and sustainable approach to design refocuses the main event to the community. “People knew about it, but had never been here,” said D’Oca of the PS1 site. “Maybe now at the very least they'll know it's an inviting place. They'll come and see all the amazing art.”

GWEN WEBBER



COURTESY RVA

SUGAR RUSH continued from front page dismissed. “The accusations in the lawsuit were unfounded,” said Levin. “It named the City Council as a respondent, and it seems pretty clear to me that the Council didn’t act in an arbitrary or capricious manner. So I agree with the ruling, but that doesn’t negate that I still have issues with the project.” Levin said that the density and height of the proposed complex would stress the area’s overburdened transportation and infrastructure.

Opponents are still grumbling about several issues they have with the Council. The plan for the 220,000-square-foot multi-use development designed by Rafael Viñoly Architects includes 2,200 housing units and a promise from the developer that 30 percent will be set aside for low to moderate income, but City Council only required 20 percent. “They don’t really care about affordable housing,” said Stephanie Eisenberg, one of the plaintiffs in the case. “They never intended to build 30 percent. The City Council was not duped; they read.” Still, Eisenberg and Levin share some common ground. “It leaves the city footing the bill for all the infrastructure,” she continued. “Plus, you can’t put more people on the L [train] or the JMZ.”

Levin held out the hope that East River Ferry Service launched on June 14 might alleviate some of the commuter congestion. It’s an idea that has been floated before, but seems to have gained momentum with New York City Economic Development

Looking from the waterfront toward Kent Avenue in a rendering of the approved Domino Sugar Factory redevelopment in Williamsburg.

Corporation’s (NYCEDC) pilot program. There are already stops north and south of the site at North Sixth Street and Schaefer Landing. CPRC Vice President Susan Pollock said the developer has been in contact with NYCEDC. “As the demographics change we hope to have a stop at the project,” she said.

It’s exactly such critical mass that concerns Eisenberg. “It’s just so dense on a very narrow site,” she said. Architect Rafael Viñoly finds the crowds appealing. “I think that density is what makes New York. If you had to refine some parts of the city, then Brooklyn has a ways to go,” he said. “The people who are concerned don’t see that the proposals for density are completely normal. The city continues to evolve.”

Before any crowds, the money must be found. Pollock said that while developers were “having a lot of productive conversations” regarding some \$2 billion in financing, legal issues are complicating matters.

For Viñoly, there are certain priorities within the plan. “It’s very important to complete the waterfront park, and that will make a huge difference in how the project is read,” said the architect. Pollock agrees, noting that the developers invited members of the community to the site for an event and was surprised to hear how many had never seen the view. “It was astounding the number of old timers who have never before been to the waterfront there,” she said. “The site runs along five streets that stop dead at Kent Avenue. It is very important that it integrate into the community.” The new plan extends the streets onto the property, culminating on a great public lawn overlooking the East River and Manhattan skyline. Pollock said that the project is on target to start construction in 2012.

TOM STOELKER



COURTESY PNC

UNVEILED

PNC TOWER

Green is the new currency in building big, and PNC has announced a game changer in big, green architecture. The financial services group is pouring \$400 million into constructing “the world’s most environmentally friendly” tower block in Pittsburgh.

Designed by Gensler, the Tower will stand adjacent to PNC’s headquarters at PNC Plaza, which has nested on the same intersection of Fifth

Avenue and Wood Street for 150 years and boasts one of the largest green walls in the USA. Its elegant new neighbor will feature a green roof, a double glass facade oriented to maximize natural daylight, and, using advanced sensors and metering, a high-efficiency heating and cooling system that will provide air conditioned to specific zones of the building as needed. “Maximizing the inherent ecological characteristics of a site is a key aspect of green design,” said Doug Gensler, lead designer on the project. Along with green build-

ing consultants Paladino & Company of Seattle, the design team is also exploring alternative power generation sources including fuel cells as well as rain water collection and water reuse and retention systems that will prevent wastewater release into Pittsburgh’s three rivers when sewers are at capacity.

Sitting lightly on the ground, skirted with a curtain of glass, the Tower will soar up to 40 stories and envelope 800,000 square feet. It will not only be the biggest building in Pittsburgh but also a healthy addition to the company’s already emerald-colored portfolio of LEED-rated designs. Two public parks built by PNC in downtown Pittsburgh, Firstside Park and Triangle Park, also represent the company’s commitment to green design, inside and out.

GW

Architect: Gensler
Client: PNC
Location: Pittsburgh, PA
Completion: 2015

IT’S ACADEMIC



Usually it’s what is inside a school that counts. But at Manhattan’s **Learning Spring School**, the exterior promotes learning as well. Established for children diagnosed on the autism spectrum, the school needed a facade that could limit the effects of external stimuli and help students focus on the lessons at hand. To meet this challenge in a way that would function both academically and architecturally, architect **Platt Byard Dovell White** wrapped the zinc and terra cotta facade with an aluminum and stainless steel sunscreen, creating a sheltered *LEED for Schools*-certified environment inside, and a new vision for learning in the heart of Gramercy.

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Architect: Platt Byard Dovell
White Architects
Photo: Frederick Charles

THE ARCHITECT'S NEWSPAPER JUNE 22, 2011



DI SUVERO SCULPTURE ON GOVERNORS ISLAND INVITES PLAY

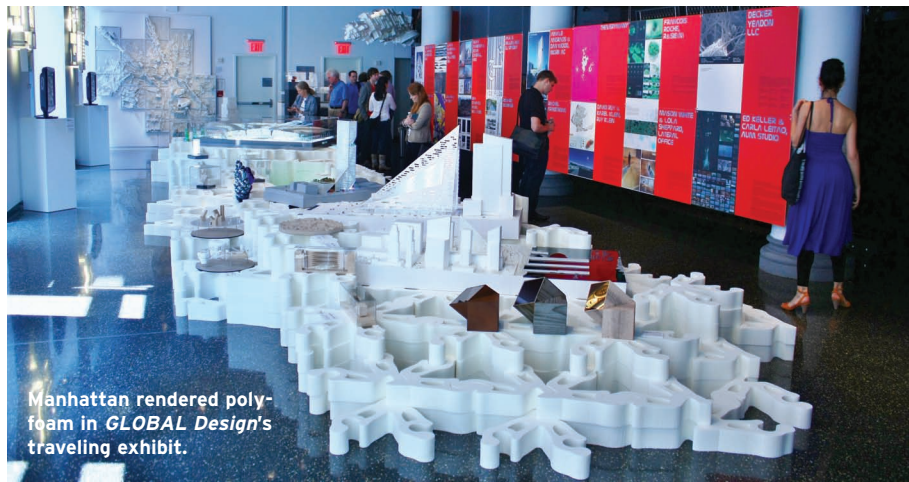
Keep Off the Art

Kids get it. While the adults stand back and discuss the merits of an outdoor sculpture or art installation, kids climb all over it. A few years back, when Richard Serra's *Intersections II* was installed in MoMA's sculpture garden, screaming toddlers raced between the tilted arcs. More recently, kids turned Situ Studio's *reOrder* installation at the Brooklyn Museum into a Romper Room landscape. Now, pieces by artist Mark di Suvero and a sculpture garden created by Figment, an artist collective, are getting a workout on Governors Island.

Over Memorial Day weekend several

artists from Figment were trying to smooth out design kinks that arose after installation. While many had taken into account the issues of hot sun and island winds, they didn't quite plan for the wear and tear resulting from high-energy kids. Michael Loverich of Bittertang mulled over how to keep them from climbing atop *Burble Bup*, this year's winner of the City of Dreams Pavilion, sponsored in part by the Emerging New York Architect committee of the AIANY and the Structural Engineers Association of New York. "We don't want the kids, or even adults, to come in and kick it," said Loverich. "We kind of knew that people would be interacting with it but not so aggressively." Within a week "Do not climb" signs dotted the island. No fun allowed.

TS



NYU'S GALLATIN LAUNCHES NEW PROGRAM ON VISIONARY ARCHITECTURE

GLOBAL REACH

GLOBAL Design: Elsewhere Envisioned was a debut exhibition—it closed June 15 but will travel—for an ambitious effort sponsored by NYU's Gallatin School of Individualized Study that some hope might just morph into a new school of architecture.

The installation of some 20 models consisted of a pile of cleverly laser-cut white poly-foam pieces stacked in interlocking massifs shaped as Manhattan; the bio-paisley pieces can be unlocked and used as package peanuts when the models are shipped on to NYU satellites around the world.

The diverse display included BIG's 57th Street condo; Reiser Uemototo's 0-14 in Dubai; mercury-colored droplets by Evan Douglass; video demonstrations of Decker Yeadon's Homeostatic Facade System enabled by artificial muscles, WORKac's infrastructure-containing Plug-Out housing proposal, and Specht Harpman's prairieHouse, a proposal on adapting abandoned Texaco gas stations into hip, ecological dwellings.

A salvo aimed at students to not lose sight of the visionary, the show was variously referred to as a marvelous and

all-too-rare look at assorted contemporary efforts at thinking out of the box, or as the "friends-of-Mitch" collection—Mitch being Mitchell Joachim, co-founder of Planetary One who was appointed in the past year together with Louise Harpman of Specht Harpman in New York and Texas and Peder Anker, historian of ecology, to get "leading-edge architects, designers, and theorists to address design issues that affect global ecology and the environment." (More professorship appointments are expected.) Joachim contributed several pieces to the show, including a myco-model of the New Museum made from a mushroom grown in seven days under Plexiglas.

JULIE V. IOVINE

HONORS: COOPER HEWITT NATIONAL DESIGN AWARDS



A bit of dazzle on the design calendar, Cooper Hewitt's annual National Design Awards is back. Initiated as part of the White House Millennium Council in 2000, the Awards recognize disciplines spanning from products to landscape design and are somewhat unusual for focusing on design excellence in a body of work rather than on single projects.

This year, New York-based urban design firm Architecture Research Office won the Architecture Design award; the Interior Design award went to



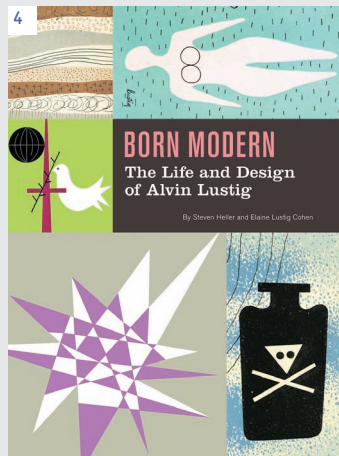
Shelton, Mindel & Associates; and the Landscape Architecture category rewarded Seattle-based practice Gustafson Guthrie Nichol.

The Awards also credit distinguished careers and long-term achievements. The Design Mind Award was given to Steven Heller, author of numerous design titles, educator, and art director at the *New York Times* for 33-years. The Lifetime Achievement Award was handed to typographer Matthew Carter, who in 1981 co-founded Bitstream, a digital type foundry,



and is now a Principal of Carter & Cone Type, whose clients include the *New York Times*, *Boston Globe*, and Microsoft, for which Carter designed the screen fonts Verdana and Georgia. Other winners include: Knoll for the Corporate and Institutional award; Rick Valicenti for Communications Design; J. Mendel for Fashion Design; Ben Fry for Interaction Design; and Continuum for Product Design.

The Awards begin an extensive summer program celebrating design, concluding with National



Design Week, October 15-23.

GW

1. LIFETIME ACHIEVEMENT AWARD
Matthew Carter, typographer
Bell Centennial typeface, 1978

2. INTERIOR DESIGN
Shelton, Mindel & Associates
Loft Residence,
New York, 1994

3. ARCHITECTURE DESIGN
Architecture Research Office
R-House, Syracuse, NY, 2010



4. DESIGN MIND AWARD
Steven Heller, art director
Born Modern: The Life and Design of Alvin Lustig, co-authored with Elaine Lustig Cohen (Chronicle Books, 2010)

5. LANDSCAPE ARCHITECTURE
Gustafson Guthrie Nichol
Lurie Garden, Millennium Park, Chicago, 2004.

1: MATTHEW CARTER; 2: MICHAEL MORAN; 3: RICHARD BARNES; 4: STEVEN HELLER; 5: GUSTAFSON GUTHRIE NICHOL

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THE ARCHITECT'S NEWSPAPER JUNE 22, 2011



Left: View east along 20th Street.

NOT TOO CLOSE continued from front page would take over an additional 90,000 square feet, including the seminary's oldest building, the West Building, built in 1836. The developer retained Beyer, Blinder, Belle (BBB) to design more luxury housing within the historic quad, known as the Close. New renderings show a building replacing a tennis court and playground and connected by a glass link to the West Building, also being converted to luxe condos.

BBB principal John Beyer said that the new building's design refers back to the old campus in the same manner as Polshek's. With the exception of the West Building, the old campus structures have strong rusticated bases, red brick midsections with pronounced cornice lines and robust turrets and slate clad gables above. The new design mimics that organization, with the same rusticated base, a red brick middle, but with a zinc clad set-back at the top. A steel band course divides base from the midsection with recessed flush bay windows for four stories, before setting back twice to provide balconies for the top two floors. Facing the Close, Beyer said, the generous glass

corners at the top defer to the set backs of the original campus. "We wanted to dematerialize that top, to make it soft," he said.

For the gothic West Building, the firm plans to clear away the ivy that is eating away the Manhattan schist façade and otherwise restore the exterior. The garden will be restored as well by Andrew Moore of Quennell Rothschild Partners. Moore said that with the exception of one crabapple tree, all of the large trees would be left untouched and the hodgepodge of paving stones will be restored to the original bluestone. "We've been looking at the historical development of the Close and the character is primarily grass and trees in the center," said Moore, noting that a child's play area will be relocated and adults provided with a barbeque area in place of the tennis court.

At the Community Board 4 meeting held on June 1, Save Chelsea, who in the past has been an outspoken critic of the Brodsky plan, referred reporters to one lone voice against the plan. Architect and Chelsea resident David Holowka argued the new building design "cynically imitates" Polshek's as "a strategy to get it through landmarks." Noting that even the original master planner "took pains to take a hands-off approach to the West Building, to leave it to its own time, symmetry and materials," he complained that with the glass link, "it's no longer a self-contained free standing symmetrical building."

A public hearing for the proposal at the Landmarks Preservation Commission is scheduled for June 21.

TS

AT DEADLINE

TEXAS ROUNDUP

The Museum of Fine Arts in Houston has narrowed its search for an architect to design its much-anticipated expansion. Down from ten firms, Morphosis, Snøhetta, and Steven Holl Architects were shortlisted as finalists for the project, whose scope includes a new wing with galleries and public spaces. Intended to house the museum's modern and contemporary collection, the new building will sit on a two-acre site now used as a parking lot.

CRET-DAY

In other museum news, the Barnes Foundation on the Main Line home has quietly phased out its galleries over the past few months in anticipation of its move to downtown Philadelphia. The museum invited 450 neighbors in for one last glimpse of the first floor galleries before dismounting the many Matisse, Renoirs, Picassos and Cezannes. The so called "Community Day" was meant to reassure the locals that the restrained Paul P. Cret-designed neo-classical gallery would remain a vital part of the organization, even though the art would no longer be there. Cret's work remains something of an unsung Philly treasure. Incidentally, the new downtown Barnes museum designed by Tod Williams and Billie Tsien has spurred an unexpected Cret renaissance. Next door to the new museum, OLIN is putting the finishing touches on a restoration of Cret's Rodin Museum and garden designed in 1929 with Jacques Gréber.

TOWER WATCH

Having slashed \$11 million from the Brooklyn Bridge Park's (BBP) budget, the Bloomberg administration put pressure on local politicians to decide among ever-dwindling options to fund the \$16 million needed annually to maintain the park. The option to build 20 to 30-story luxury towers is the most controversial choice, and lacks support from the local pols and community. The BBP's Committee for Alternative to Housing floated several other options in a study by Bay Area Economics. A Park Improvement District that taxed local property owner, similar to a Business Improvement District, was one suggestion that doesn't seem likely. Other proposed funding sources ranged from concessions, to movie rentals, to parking fees, although these add up to only \$2.7 million to \$7 million in income. Critics say the study overlooked one potential cash cow: local tax revenue from the adjacent Jehovah's Witness Watchtower properties, which the owners are expected to sell in the next few years. At press time, the committee was voting on adopting the report, sans Watchtower.

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www.americanseating.com

2 SERIES 8000 PORSCHE DESIGN STUDIO FOR KUSCH+CO.

The Porsche and Kusch+Co. design studios have teamed up to create the new 8000 series of airport seating. With high-tech automotive styling evident in each variation, the line includes perforated metal seats designed to look like textile, along with matte wood veneers and high-grade upholstery options, all set in a chrome-plated aluminum frame. High-back seat shells and footstools and in-seat power ports are also available.
www.kusch.com

3 E 4000 SEDIA SYSTEMS

Designed for Sedia by Lucci & Orlandini and Lamm to increase capacity in auditoriums and lecture halls, the new E 4000 series features an automatic folding seat and flip-up or fixed writing surfaces. Rows can be installed in straight or curved configurations on flat, sloped, or tiered floors, with a compact 31½ inches of row spacing required, making it suitable for renovations and new rooms with a small footprint. Seats are available in beech, upholstery, and metal.
www.sediasystems.com

4 FOUR CAST HIGHTOWER

Hightower's Four Cast line includes a range of options that can transform it into task, bar height, and conference seating. Designed by Copenhagen-based design team Strand + Hvass, the seats have been stripped of bulky components and feature a V-shaped back designed for ergonomics and durability. The Line series has a base-linking option ideal for auditorium or classroom seating. Seats, as many as 40, can be stacked on a cart when not in use. Desk options are also available.
www.hightoweraccess.com

5 LEARN2 KI

KI's new line of mobile classroom furniture is designed for K-12 classroom environments. The rolling seat and surface meet a range of needs from solo study to traditional classrooms and group work. The movable tablet writing surface is adjustable to right- and left-handed users and students of all sizes. Base storage racks are accessible from both sides of the seat. The surface can also be swiveled to the chair back, allowing the seat to be used in a group seating arrangement.
www.ki.com

6 KOMPASS EOOS

Designed by Matteo Grassi, Kompass is a minimal auditorium seating system that folds into a slender leather box when not in use. The system's low profile—it is just over 35 inches in height—frees ample visual and physical space in any size of assembly rooms. When folded down, the lower seat's motion moves the backrest into position automatically. Leather dividers between seats double as armrests and rows can be expanded as needed or arranged in an arc by customizing the armrest angles.
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GO DOWN, MOSES

Remember highways, those ribbons of concrete that in the 1940s and 50s looped together cities, states, and regions in much the same way as ocean liners connected America to Europe in the 20s and 30s? Once highways represented the country's proudest infrastructure. Those days are over, as are the urban policies that allowed New York's ultimate powerbroker Robert Moses, late in his heyday in the 60s, to ram roads (the bigger, the wider, the busier the better) through fragile communities, ripping the urban fabric to shreds for decades to come. Today's urban thinking puts pedestrians before cars. **By Katherine Fung**

For Robert Moses, a mastermind in the dawning age of the car, four-wheel travel promised the world and then some. Highways were supposed to be the "lungs of the city"—and those concrete behemoths, once thought to be permanent fixtures in cities, would preserve his legacy. But what would Moses say today if he knew that major cities across the country now see highways as a root of blight and are considering taking down his creations? Half a century after the height of urban renewal, a national movement is set to try a new road to urban growth, reintegrating communities through dismantling the highways that were the focus of Moses' life's work.

"It's about rebalancing now," said New York City Department of Transportation Commissioner Janette Sadik-Khan. "We're looking for ways to reconsider highways to maximize their highest and best uses in light of today's intensely urban settings, which are different from uses in earlier parts of the 20th century."

Syracuse and Buffalo on the East Coast, Seattle on the West Coast, and Louisville, Dallas, and Cleveland in between, are among the cities talking about removing highways from their downtowns. The convergence of all these campaigns is no coincidence. As the National Interstate Highway turns 55 this month, many highways are reaching the end of their design lives. Cities now face the option of investing billions in maintenance or getting rid of them altogether. It makes perfect sense in the current economic climate, says John Norquist, the Milwaukee mayor who presided over the 2003 removal of Park East Freeway—a highway whose annual maintenance between \$50 and \$80 million would have cost twice as much as its demolition. But for Norquist, the current president of the Congress for New Urbanism, the end of the highway's useful life was just an opportunity to end its damaging effects on pedestrian life and downtown real estate values. "If you look at the real estate near a freeway, almost always it's degraded," he said. "You get surface parking lots or buildings with high vacancy rates, no walking."

Anti-highway sentiment is nothing new. In fact, the country is dotted with unfinished highway projects, from New York's Sheridan Expressway

to an extension of San Francisco's Embarcadero Freeway, that were halted by public opposition. One of the watershed moments in the movement against highways was the campaign against one of Robert Moses' most controversial proposals: the Lower Manhattan Expressway in New York, a ten-lane highway that would have

razed the present-day neighborhoods of TriBeCa, Soho and Chinatown. Activist Jane Jacobs and local residents lobbied to defeat his proposal, ushering in what some would consider a new school of thought that emphasized neighborhood life and community input in urban planning.

The recent buzz about highway removal projects is another powerful testament to the reversal of Robert Moses and what post-war America accepted as good urban planning. Local officials are looking to demolish highways to end the blight they brought to the neighborhoods they run through, 60 years after cities first started putting them up in the name of progress and modernity. In New Orleans, community groups believe that replacing the stretch of Interstate 10 that runs above Claiborne Avenue—a once-thriving commercial corridor in the Treme neighborhood—with a boulevard would rid the city of an eyesore and promote economic development. The proposal has become central to rebuilding the city, included

Below: Aerial view of the Brooklyn-Queens Expressway looking north, 1950.

in both the Unified New Orleans Plan created for post-Katrina recovery and the city's new master plan. Decades before the hurricane, the construction of I-10 in the 1950s precipitated Treme's decline from one of the city's wealthiest African-American neighborhoods to an area with high poverty and vacancy rates. The number of businesses on Claiborne Avenue fell 75 percent between 1960 and 2000, says the community organization Claiborne Corridor Improvement Coalition who commissioned the study from architects Waggonner & Ball working with Smart Mobility.

In New Orleans and elsewhere, removing highways is providing an opportunity to redress the racist urban renewal policies of the 20th century that impacted communities inhabited largely by minorities. In 1974, construction of Route 40 in West Baltimore demolished 700 homes and displaced 2,000 residents in a middle-class

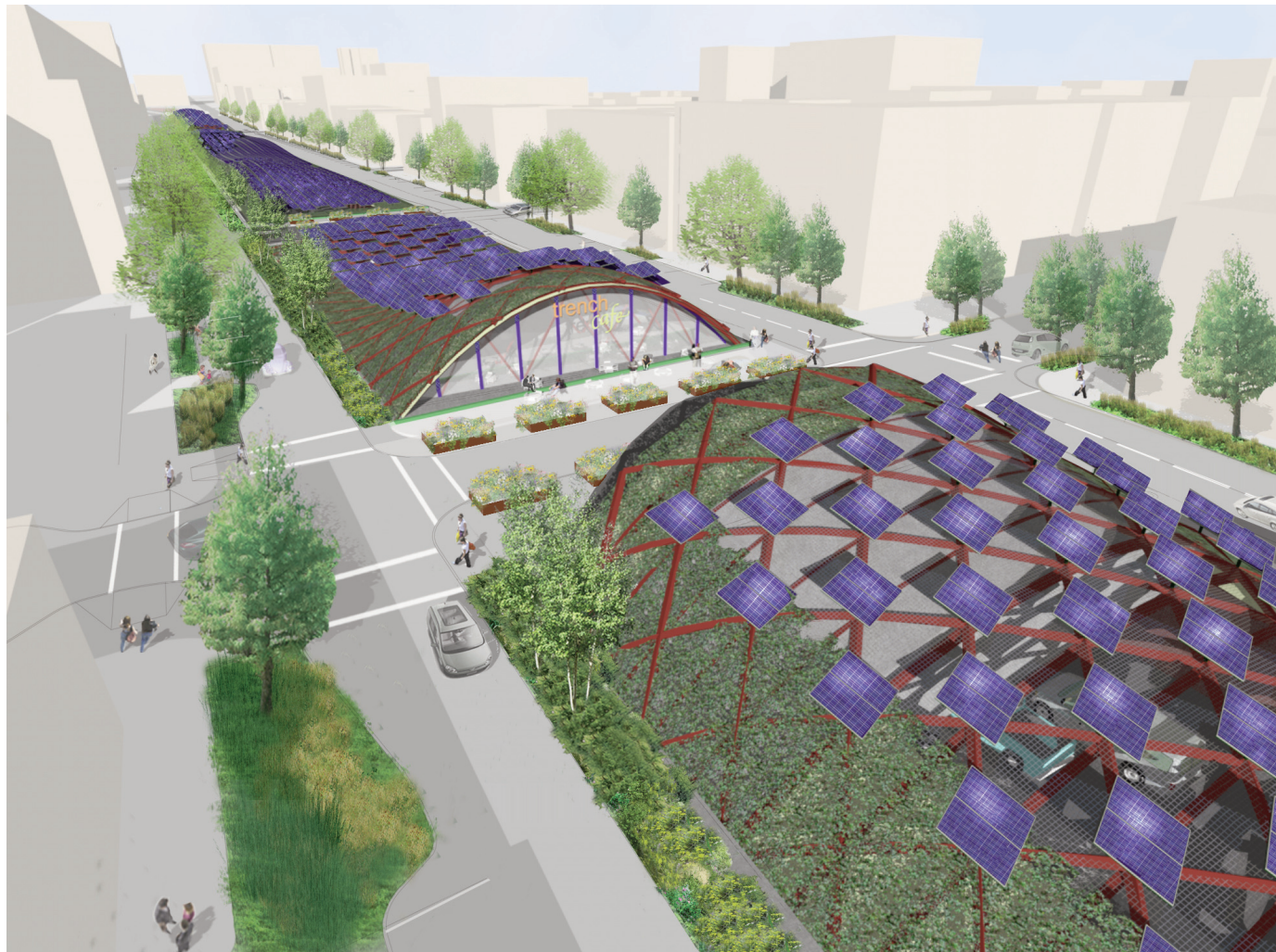


COURTESY NYCDPR

THE ARCHITECT'S NEWSPAPER JUNE 22, 2011



SOUTHERN BRONX RIVER WATERSHED ALLIANCE



COURTESY STARR WHITEHOUSE/MISS+KATHCART ARCHITECTS

Top: The proposal to remove the Sheridan in the Bronx includes elevating the Bruckner Expressway at Hunts Point Avenue, where a new commuter railroad station will be built.

Above: NYCEDC's study by Starr Whitehouse and Kiss + Cathcart's explores capping a section of the BQE trench with a "green canopy" of photovoltaic panels.

African American neighborhood. Demolition of Route 40, otherwise known as the infamous 1.4 mile "Highway to Nowhere," began last fall. "Tearing down every last remnant of that ill-fated road will help heal the communities that have long been split by the portion of highway that we couldn't stop," said Senator Barbara Mikulski, who launched her

decades-long political career rallying against the highway. Now, demolition will restore a street connection between two neighborhoods and make way for expanded station parking for an existing commuter rail line and a future light rail line for the city. "It's not just a good land use solution or transportation solution, but it rights many

past wrongs done to the communities that the highway runs through," said Joan Byron, the policy director at the Pratt Center for Community Development in New York.

Byron also credits the re-emergence of cities for the growing movement against urban highways. The United Nations reported that more than half the world's population lived in cities for the first time in history in 2007. "Affluent middle class people are moving back to cities," Byron explained, "So land blighted by highways is now being valued differently." In New York, pressure to cap the Brooklyn-Queens Expressway, which forms a below-grade trench through Brooklyn Heights, Cobble Hill, Carroll Gardens, and Williamsburg, is mounting as more people move to the west side of the highway. Residents near the highway, which was built in the 1950s and 60s to connect the city's boroughs, have contended with high asthma rates and noise pollution. Now, the city is exploring ways to make life near the highway less onerous, including covering the trench with a "green canopy" of acoustic and photovoltaic panels to reduce noise and generate electricity.

The most telling sign of the times was funding from the U.S. Department of Transportation for three highway removal projects last fall. Transportation Secretary Ray LaHood announced \$600 million for 75 infrastructure projects through TIGER II, a competitive grant program designed to promote livability and sustainability. The conversion of Route 34 in New Haven, Connecticut into a boulevard received \$16 million. New Haven officials have long blamed the highway for stifling foot traffic downtown and choking downtown off from the rest of the city. Now, its removal will open up 11 acres to new real estate development for the city's biotech boom and is part of larger efforts to create a pedestrian-friendly city, according to Bruce Alexander, vice president for New Haven and State Affairs. New Orleans and New York also received grants to study the potential teardowns of the Claiborne Expressway and the Sheridan Expressway in the Bronx.

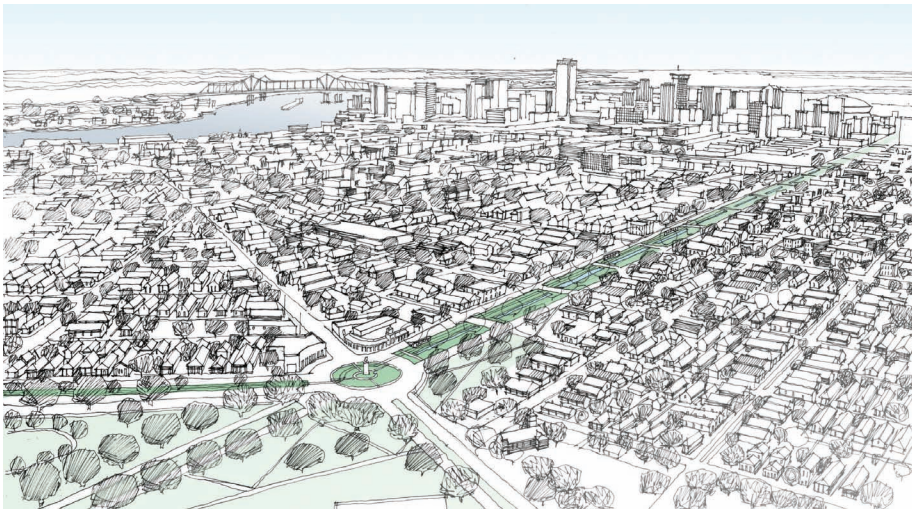
A \$1.5 million TIGER II grant will fund New York's first study of alternative uses for the Sheridan. Opened in 1962, the 1½ mile highway was originally intended to connect New York to New England, but it was never finished and now merely connects Bruckner Expressway and the Cross Bronx Expressway, which already intersect to the east. Local residents count the highway as one of numerous environmental injustices in the South Bronx, responsible for higher asthma rates, traffic congestion, and blocking access to the Bronx riverfront. It is a thoroughfare for truck drivers to Hunts Point, a major food distribution center for supermarkets in New York and New Jersey, but advocates of removal insist that the Sheridan's low traffic volume—which amounts to 50,000 vehicles a day—justifies getting rid of it.

"The design is dysfunctional for drivers, and it's harmful for the community because it sits at the hub of retail and transportation for Amtrak and Metro North," argued Byron, who has been working with neighborhood groups to campaign for the Sheridan's removal for over 10 years. "There's no rationale for keeping it." In 1997, the New York Department of Transportation's proposal to expand the Sheridan spurred local residents to action. Working with the Pratt Center and other community organizations, they developed



Top and Middle: An aerial depiction by architects Waggonner & Ball of the Claiborne Expressway today and a preliminary rendering of what the city could look like with Claiborne Avenue restored as a surface boulevard.

Below and Bottom: Looking south on Seattle's Alaskan Way Viaduct, a major highway slated to come down later this year; A rendering of the proposed Alaskan Way street as the surface section of the greater tunnel system.



COURTESY WAGGONNER & BALL ARCHITECTS/SMART MOBILITY



COURTESY WASHINGTON STATE DEPARTMENT OF TRANSPORTATION

an alternative plan that would remove the Sheridan, build access ramps to Hunts Point off the Bruckner Expressway to accommodate truck traffic, free up 13 acres for 1,500 units of housing, and connect 15 acres of open space to the Bronx River Greenway.

Byron called the TIGER grant for the city's study "huge," because states typically run their highways with little input from municipal governments and local communities. The study will integrate the Metropolitan Transit Authority, the Department of Parks, and the New York City Economic Development Corporation into the planning process, a decision that Byron predicts will make the state much more likely to favor the alternative plan.

For now, the plan remains the subject of debate between community members and businesses at Hunts Point, who are skeptical that access ramps can replace a highway that carries 15,000 trucks everyday without crippling congestion. "One of the biggest challenges has been explaining the different parts of the plan to business owners and making sure it works for them," Byron said.

What happens to traffic when a major artery is removed is probably the biggest concern for most drivers, and legitimately so. Intuition would suggest that replacing highways with boulevards with stoplights and lower speed limits would make traffic even worse. But that's not necessarily the case, says Tom Vanderbilt, author of *Traffic: Why We Drive The Way We Do*.

"The record seems to show that in many cases, when a highway segment is removed, the subsequent impact on traffic congestion and travel times has not been as dire as many would have predicted," he said. Planners have consistently found that highway traffic demonstrates so-called "evaporated demand"—just as cars will come if there's a new highway, the reverse is true when highways are removed. "Traffic demand is elastic," said Vanderbilt.

One of the most dramatic examples was Seoul's removal of the Cheonggyecheon Freeway, a major highway that carried 168,000 vehicles a day, in 2002. Despite cries that the highway's closure would produce chaos, adjustments to the downtown traffic system and the introduction of the city's first rapid transit bus line were able to absorb excess traffic. Dr. Kee Yeon Hwang, one of the project's key planners, told the *Guardian*, "As soon as we destroyed the road, the cars just disappeared and drivers changed their habits. A lot of people just gave up their cars. Others found a different way of driving. In some cases, they kept using their cars but changed their routes." The highway's removal made room for the restoration of a four-mile stream that had run underneath the highway and an urban park that has become a point of pride for the city.

"This is not to say you can just eliminate any highway and magically 'cure' a traffic problem," Vanderbilt cautions. "But certainly in the case of highways built through major urban centers, with proper planning and

given enough travel alternatives, what were once considered vital arteries in cities like Seoul have been removed—and whatever negatives on the travel side may have arisen have arguably been paid back by benefits on the public space and quality of urban life side." The closure of the elevated West Side Highway in New York City in the 1970s presented a similar case. Sam Schwartz was an engineer at the Department of Traffic, responsible for diverting traffic after the highway collapsed. "What I found out was that the traffic was able to take different paths," he said in an interview for the website Street Films. "Things didn't get worse on all the other routes that had to pick up the slack." A new highway was slated to replace the old one, but public opposition delayed the project for 30 years until then-Governor Cuomo and Mayor Dinkins announced the construction of a surface-level boulevard adjacent to a new waterfront park along the Hudson River.

But even with proper planning, highway removals don't always turn out the way advocates envision. Though it's been hailed as one of the country's first prominent highway removal projects, the demolition of Park East Freeway in 2003 hasn't spurred downtown development as advocates had hoped. Demolition freed up 24 acres for development, but only the city-owned parcels—about ten percent of the land—have been sold to developers, while the county-owned parcels remain untouched. Norquist points to such new projects as a \$54 million apartment tower that recently broke ground and a \$175 million residential and retail development near the Milwaukee River as signs of progress. But county politics and strict regulations stand in the way of further transformation.

Indeed, the issue of highways—whether building or demolishing them—is a contentious one. It's no surprise that Norquist got his start in politics as an anti-highway candidate running for the Wisconsin State Assembly in 1974. "I beat an incumbent who wanted to build a freeway right in the middle of a park designed by Olmstead's son," he recalled. The public revolt against highways in Wisconsin in the 1970s and 80s elected a block of anti-highway legislators who stopped plans for three highways.

Elected officials like Norquist and his colleagues aren't common. Removing a highway is still a political risk in cities where most residents believe it would only slow traffic. Byron points to lack of courage among elected officials as one of the main barriers to highway removal projects. But in Seattle, Mayor Michael McGinn has taken a controversial stand against a proposed bi-level four-lane tunnel slated to replace the Alaskan Way Viaduct, a major highway that must come down after sustaining damage in a 2001 earthquake. The debate has engaged everyone from drivers, who say they need a tunnel, and union workers to environmental groups and budget hawks opposed to the tunnel's \$3 billion price tag. After months of lawsuits and public debate, Seattle's residents will finally vote on the tunnel this August. Whatever the outcome, the vote will be a powerful statement on the future of highways. And to be sure, other cities will be watching.

KATHERINE FUNG HAS A BA IN GROWTH AND STRUCTURE OF CITIES FROM BRYN MAWR COLLEGE AND IS AN INTERN AT AN.

JUNE

**WEDNESDAY 22
LECTURES**
**Niels Van Tomme,
Brendan Fernandes**
Brown Bag Reading Series:
Where Do We Migrate To?
12:30 p.m.
Van Alen Books
30 West 22nd St.
www.vanalen.org

Scott Frances
MonoVision
2:00 p.m.
D & D Building NY
222 East 59th St.
www.ddbuilding.com

Michael Crosbie
Oculus Book Talk:
New York Dozen
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**Rich Moylan,
Paul Grassi,
Jeffrey Richman,
John Rousmaniere**
Brooklyn Cemeteries:
Past and Present
6:30 p.m.
Brooklyn Historical Society
128 Pierrepont St.
Brooklyn
www.brooklynhistory.org

**Beth Weitzman,
Maida Galvez,
Elliott Marcus, Javier Lopez**
**NYC Green Carts: Healthy
Food Deserts and
the Politics of Nutrition**
6:30 p.m.
Museum of the City of
New York
1220 Fifth Ave.
www.mcny.org

**Ajmal Aqtash,
Richard Sarrach,
Tamaki Uchikawa, et. al.**
**Architectural League
Prize Lecture**
7:00 p.m.
Parsons New School
for Design
66 Fifth Ave.
www.archleague.org

SYMPOSIUM
Political Climate Change 2011
10:00 a.m.
Pratt Manhattan
144 West 14th St.
www.prattcenter.net

Integration Series 201:
**Radiant Cooling and Heating
at The Cooper Union**
6:00 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

**THURSDAY 23
LECTURES**
**Earl Martin, Margo Dedilow,
Roger Griffith**
**Modern Furniture
Conservation: Form and
Material Challenges**
6:00 p.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu

**David Gordon, Jonathan
Marvel, Kenneth Frampton**
**Architecture for Art: The
Work of Max Gordon**
6:30 p.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

SYMPOSIUM
**Active Transportation
Summit: Building Our
Regional Trail Network**
8:00 a.m.
Cira Center
2929 Arch St., Philadelphia
www.dvrpc.org

**Great Neighborhoods
Summit 2011:**
Placemaking in Action
Campus Center
University of
Massachusetts-Boston
100 Morrissey Blvd., Boston
www.pps.org

**FRIDAY 24
SYMPOSIUM**
Life at the Speed of Rail:
**Better Transportation
by Design**
Christopher Hawthorne,
Petra Todorovich, Michael
Lejeune, Keller Easterling
12:30 p.m.
National Building Museum
401 F St. NW, Washington D.C.
www.vanalen.org

**SATURDAY 25
LECTURES**
Marianne Eggler
Standard Deviations:
**Types and Families in
Contemporary Design**
1:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

Alan Wanzenberg
**Craft, Community
and Commerce**
3:00 p.m.
Noguchi Museum
3338 10th St.
www.noguchi.org

WITH THE KIDS
Assembly Line Design
10:30 a.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

Target Designs Kids:
Child's Play by Artek
11:00 a.m.
Cooper-Hewitt Museum
2 East 91st St.
www.cooperhewitt.org

Trash to Treasure:
Reclaimed Wood
12:00 p.m.
Socrates Sculpture Park
32-01 Vernon Blvd.
Long Island City
www.socrateessculpturepark.org

**SUNDAY 26
LECTURES**
Peter Eisenstadt
Rochdale Village:
**Integration, Cooperative
Housing and 1960s
New York**
1:00 p.m.
Museum of the City of
New York
1220 Fifth Ave.
www.mcny.org

Diana Bush
Francis Alÿs:
A Story of Deception
1:30 p.m.
Museum of Modern Art
11 West 53rd St.
www.moma.org

EVENT
Marjorie Goldberg
**Halsey Lane From
the Beginning**
11:00 a.m.
Southampton Historical
Museum
Halsey Lane
and Mecox Rd.
Southampton
www.southamptonhistorical
museum.org

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**TUESDAY 28
LECTURE**
James S. Russell
**The Agile City: Building Well-
Being & Wealth in an Era of
Climate Change**
6:30 p.m.
Skyscraper Museum
39 Battery Pl.
www.skyscraper.org

EXHIBITION OPENING
Photo Camp:
The Culture of Now
6:00 p.m.
Aperture Foundation
547 West 27th St.
www.aperture.org

EVENTS
Tour of Frank Lloyd Wright's
Beth Sholom Synagogue
5:45 p.m.
Beth Sholom Synagogue
8231 Old York Rd.
Elkins Park, PA
www.apr-dvc.org

**WEDNESDAY 29
LECTURES**
Brooke DiGiovanni Evans
**Museum Spaces,
Curatorial Choices**
6:00 p.m.
Museum of Fine Arts
465 Huntington Ave., Boston
www.mfa.org

Anthony Hamboussi
**Newtown Creek: A
Photographic Survey of New
York's Industrial Waterway**
6:30 p.m.
Mid-Manhattan Library
455 Fifth Ave.
www.nypl.org

**THURSDAY 30
LECTURE**
Bobbie Tigerman
**How Florence Knoll
Created the "Knoll" Look
and Revolutionized the
Modern Interior**
6:00 p.m.
Bard Graduate Center
38 West 86th St.
www.bgc.bard.edu

JULY
**TUESDAY 5
EVENT**
Architectural Design Studio:
9th to 12th Grades
9:00 a.m.
Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org



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**LISTS: TO-DOS, ILLUSTRATED INVENTORIES,
COLLECTED THOUGHTS, AND OTHER
ARTISTS' ENUMERATIONS FROM THE
SMITHSONIAN'S ARCHIVES OF AMERICAN ART**
The Morgan Library
225 Madison Avenue
Through October 2

In partnership with the Smithsonian Archives of American Art, the Morgan Library presents a collection of lists. Works include drawings by 80 creative list-makers, including Alexander Calder, Pablo Picasso, and Elaine de Kooning. These to-dos, illustrated inventories, and collected thoughts reveal a certain intimacy, inviting viewers to find interest in selected biographical moments. Each list exposes process by creating a memory archive of sorting, narrowing, and sifting thoughts. Pictured above, Oscar Bluemner's *list of works of art, May 18, 1932*, is an illustrated accounting of the artist's recent landscape paintings.



COURTESY MCNY

**THE AMERICAN STYLE:
COLONIAL REVIVAL AND THE MODERN METROPOLIS**
Museum of the City of New York
1220 Fifth Avenue
Through October 30

Following the U.S. Centennial of 1876, architecture in New York City was defined by what was known as "the American style," a visual language referencing both the nation's nostalgia for its beginnings and its progressive aspirations. A new exhibition reveals the impact of Colonial Revival on the cityscape through vintage photographs and objects like a 1926 mahogany settee by the Company of Master Craftsmen, whose volutes reflect a resurgence in classicism that is the trademark of the Colonial.

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Untitled, 1953-54, a photograph of the Katsura Imperial Villa by Yasuhiro Ishimoto.

TRADITION AND REVISION

Katsura: Picturing Modernism in Japanese Architecture: Photographs by Ishimoto Yasuhiro
Yasufumi Nakamori
Museum of Fine Arts, Houston, \$50.00

Katsura Imperial Villa, built on the outskirts of Kyoto during the late-1500s to mid-1600s, has been a touchstone of modern architecture and a pilgrimage site for itinerant architects for years. Many modern architects reference the historical ensemble of carefully composed pavilions and manicured landscapes for their clean lines, contrasting materials, and thoughtful details as a timeless and traditional basis of modern architecture—the more notable include Bruno Taut in the 1930s and Walter Gropius in the 50s.

Shortly after World War II, Japan's culturati debated their relation to tradition and modernity, a concept largely

imported from the West. None however may have been more instrumental in formalizing and disseminating Japanese architecture's position than Kenzo Tange working through Katsura and a series of photographs by Yasuhiro Ishimoto.

In 1953, Tange, a burgeoning architect with determined ideas, met Ishimoto, a young photographer who had recently returned to Japan after living in the U.S. for 14 years and studying at the Illinois Institute of Technology's Institute of Design under many expat Bauhaus masters. The two soon became friends through their mutual interests in new directions in the arts.

continued on page 18

AFTER THE CITY

Fast-Forward Urbanism: Rethinking Architecture's Engagement with the City
Edited by Dana Cuff and Roger Sherman
Princeton Architectural Press, \$34.95



COURTESY PAP

The two most devastating urban catastrophes of recent memory in America, 9/11 and Hurricane Katrina, also appear to be the most frequently cited examples of the failings of urbanism today. In rebuilding New Orleans, the only architects who were organized enough to immediately respond were the New Urbanists, and even their primarily prescriptive plan was quickly undermined by political, economic, and cultural forces. Similarly, at the World Trade Center site in New York, even the powerful

vision of a singular, virtuosic architect has been compromised and transformed beyond recognition by local political and market conditions.

In this post-Katrina, post-9/11, post-Bilbao, post-2008 moment, the principal players in the process of city-making (namely developers and policy-makers) have repeatedly treated architects as irrelevant in the battle for control. It is in this opportunistic urban landscape that *Fast-Forward Urbanism* seeks to reconfirm the role of architecture. Edited

Below left: OCAD University's building by Will Alsop in Toronto.

by Dana Cuff and Roger Sherman of cityLAB (a think-tank in the Department of Architecture and Urban Design at UCLA), and stemming from the proceedings of a 2006 symposium on the topic, the book puts forward a collection of essays, opinions, and design projects that together lay the groundwork for a new theory of architecture-as-urbanism.

Fast-Forward Urbanism is based on the proposition that change today occurs as a series of jump-cuts, with effects appearing as if out of nowhere, without any sense of how we got there. The result is a fragmented urbanism that is only understood in retrospect, when historical narratives help piece together the disparate events. The editors propose eight principles of the fast-forward urbanism that call for a "rejiggering" of existing behaviors, encouraging an accumulation of interventions as a means of catalyzing change, and demanding a renewed connection to the local political economy.

The manifesto builds upon the infrastructural outlook of landscape urbanism but articulates a concern for the limited progress that the field

has made in urban settings. At a time of unstable economic horizons, the grand gestures of a modernist tradition fail to address specific conditions, while "everyday urbanism" rejects the top-down flow of capital and all too readily relinquishes the role of design in shaping cities and stimulating their recovery. *Fast-Forward Urbanism* seeks to fill in the city's weak spots not with unique projects but with systemic transformations that are neither top-down nor bottom-up and instead negotiate a middle-ground through applied research and the direct interaction of architecture with commercial and political spheres.

Armed with examples of the success of "festival marketplaces" and excitement about the "experience economy," the editors profess that despite the rising mediatization of society, there remains a continued interest and desire to be a part of unique experiences in the physical realm. Throughout the book one is reminded of Reyner Banham extolling the virtues of the Los Angeles highway network as both infrastructure and a thrilling form of entertainment. In the world of *Fast-Forward Urbanism*, the urbanist of the future is an urban designer-cum-imagi-

neer, melding usage and experience, infrastructure and play, criticality AND the commercial.

While the intentions are sound, one can only hope that in the desire to attract audience and investment we don't end up with corporate logo-tecture, as the cover image of Roger Sherman's "Duck and Cover" project might suggest. Some other example projects similarly lean more towards a performative than practical impulse: CityLab's "Chia Mesa" redraws the strip mall as monumental green gardens that grow brand names, while Darren Petrucci's "Stripscape" is an inventive installation of light-filled shelters that act both as signs and places of informal activity but also manifest a branded control over the ad hoc, entrepreneurial variety of the strip.

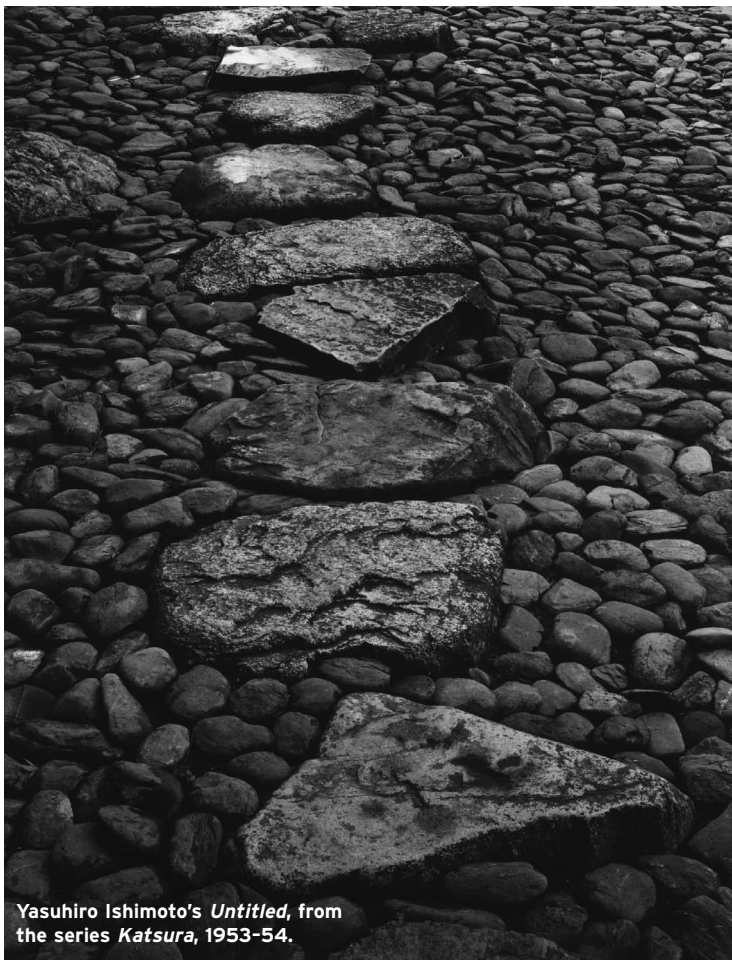
Despite the restricted display of only a handful of projects, there is much to be gleaned from the essays by esteemed contributors such as Stan Allen, Keller Easterling, Penelope Dean, and Michael Dear. Linda C. Samuels' essay "Stitches and Insertions" presents thoughtful compromises between top-down and bottom-up approaches: Interboro's "Improve your Lot!" is a call

to loosen policy, encouraging use and ownership of underutilized space, while "New Suburbanism" by Lewis.Tsurumaki.Lewis proposes to capitalize on the massive scale of existing built form by urbanizing suburbia on the rooftops of big box stores. This last project features a shared structural grid and infrastructure, creating a symbiotic relationship between housing, commerce, and site and demonstrating the unique ability of architecture to create such a livable system.

There is an urgent need to propel replicable, ecologically mindful, and context-sensitive design into the urban and suburban realm. It seems plausible that in the face of stronger market forces architecture in the future will increasingly seek its own sites of intervention and embrace innovative renovation as a primary means of city renewal. *Fast-Forward Urbanism* outlines a supporting theory for this shift, but as the manifesto predicts, we will have to wait for the fast-forward of history to reveal if architecture can organize itself to not only intervene in but also direct city-making once again.

SHANNON HARVEY IS A NEW YORK-BASED WRITER AND CURATOR.

THE ARCHITECT'S NEWSPAPER JUNE 22, 2011



Yasuhiro Ishimoto's *Untitled*, from the series *Katsura*, 1953-54.

ISHIMOTO YASUHIRO (YASUHIRO ISHIMOTO)

critical circles, galleries, and museums. In 1954, after he completed his final month-long photo shoot of the villa, Ishimoto was offered a contract to publish a book of his Katsura photos.

The resulting *Katsura: Tradition and Creation of Japanese Architecture*, originally published in both the U.S. and Japan in 1960, remains the most significant photographic publication of Japanese architecture. Designed by famed Bauhaus graphic artist Herbert Bayer, the book comprises essays by Gropius and Tange and 135 black-and-white photographs by Ishimoto.

However, Yasufumi Nakamori, reveals in his recent book *Katsura: Picturing Modernism in Japanese Architecture: Photographs by Ishimoto Yasuhiro* that Tange, now recognized as the godfather of modern Japanese architecture, hijacked Ishimoto's book in its incipient form from photographer, designer, and publisher. In an extended essay, Nakamori unravels the book's history in what reads like a crime novel complete with a cast of international characters and hidden agendas, nearly everything except a corpse. Nakamori, assistant curator of photography at the

goods—Ishimoto's photographs in their original state.

In 1955, Ishimoto invited Tange to contribute an essay to the forthcoming book, which gave Tange just enough room to exert a hands-on interest. Nakamori argues that Tange, motivated by a desire to disseminate his architectural theory, cropped Ishimoto's highly formal photographs and arranged them into a focused polemic. The legitimacy the publication offered was the perfect opportunity for Tange to launch an international promotional campaign.

During the next five years that it took to produce the book, Ishimoto became a frequent photographic contributor to *Shinkenchiku*, Japan's leading architecture magazine, where Tange, close friends with its publisher, contributed articles propagating Katsura's vernacular and noble features as "dialectic forces...as a modern symbol of postwar Japan." During this time, Nakamori reports, Ishimoto removed himself from the publishing process after entrusting his photos with the editorial team. Ishimoto quietly, but eagerly, waited to see his work published internationally as he moved on to other projects.

Exploring the depth of Tange and Ishimoto's collaboration, Nakamori reveals how their words and images influenced modern Japanese architecture. Despite Tange's heavy hand, Nakamori proves that the

photos, no matter how cropped, bear Ishimoto's distinct style by comparing them to originals. However, citing the book's 1983 edition, which includes color photos taken after the villa's restoration, Nakamori claims that without Tange's captions and arrangement, the "sumptuously rich" images "miss the sensation of taking an imagined tour."

Nakamori has executed a fine work of comparative analysis, first-hand interviews, and historical research that combines photography, architecture, and cultural history. The catalog, which accompanied an exhibition of the original photographs, succinctly illustrates the architectural debate in Japan following World War II and Ishimoto's photographic contributions to it. Following the square-ish format of the book it dissects, the beautifully designed *Katsura: Picturing Modernism in Japanese Architecture* features an Ishimoto photograph on the hardcover that a Mylar dust jacket partially crops, a perfect summation of Nakamori's thesis. Besides being beautifully designed, the book includes thorough notes, a chronology and bibliography and serves as an important contribution to the growing studies of post-war Japanese art and architecture.

JAMES WAY, A FREQUENT CONTRIBUTOR TO AN, HAS TRAVELED OFTEN TO KATSURA VILLA.

TRADITION AND REVISION

continued from page 17

Tange, seeking a traditional base for modernity, had photographed - Katsura Villa, and the photographs

were strikingly similar to Ishimoto's focus on texture, material, structure, and landscape. But with their "New Bauhaus" pedigree, Ishimoto's photos gained increasing respect in

analysis, and ultimately the stolen

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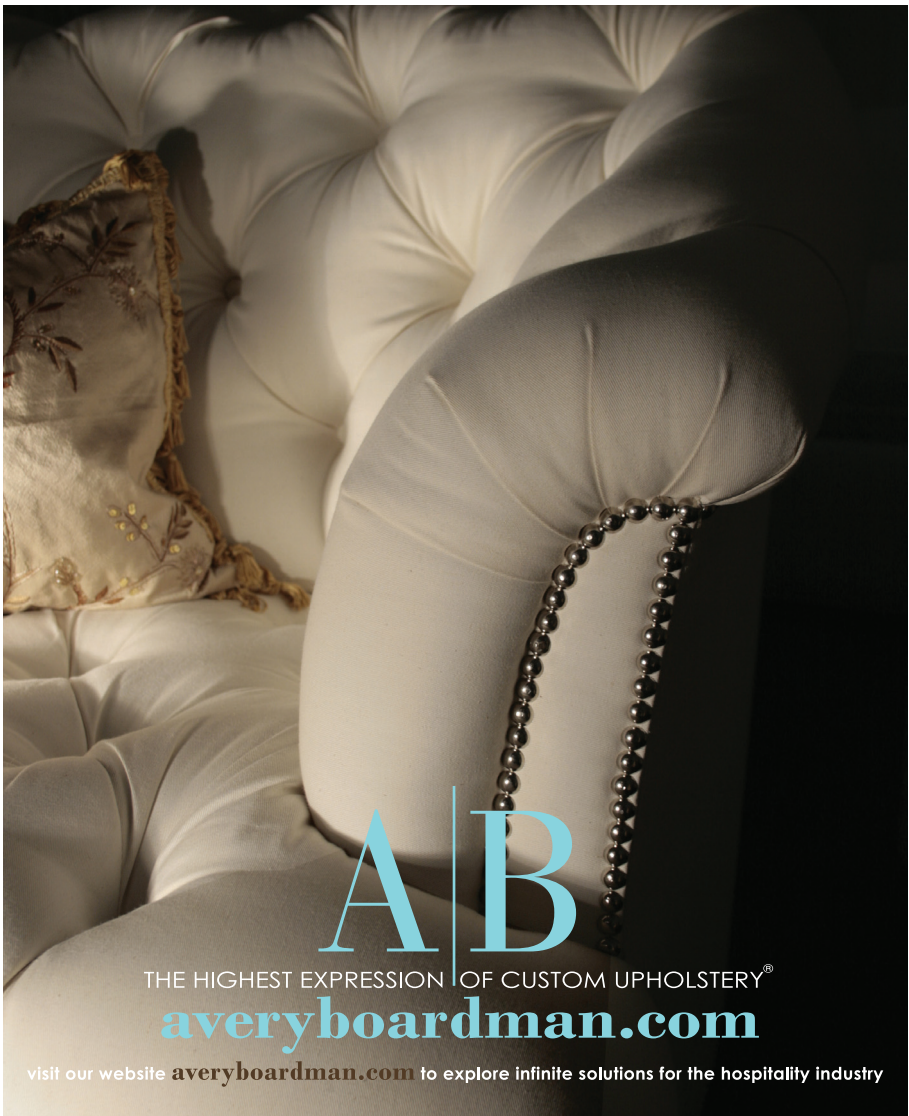
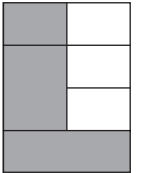
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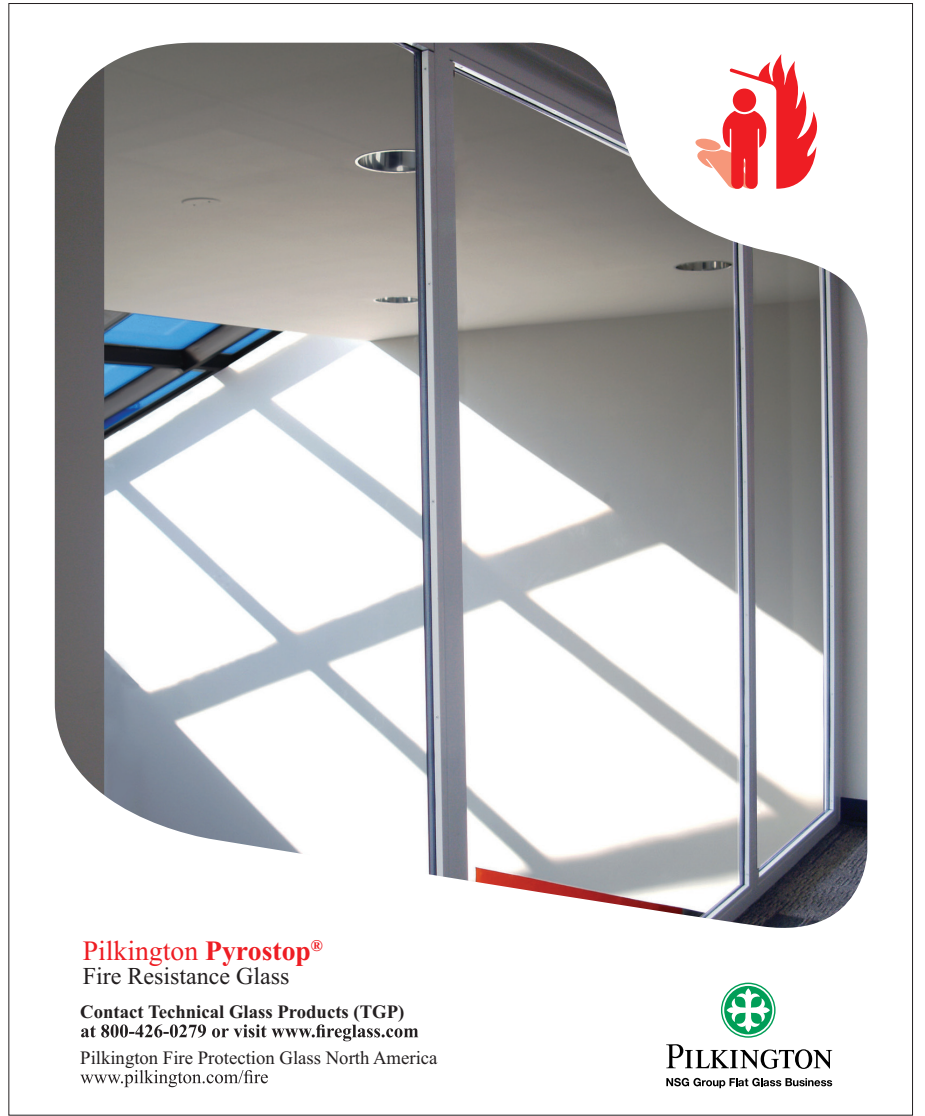
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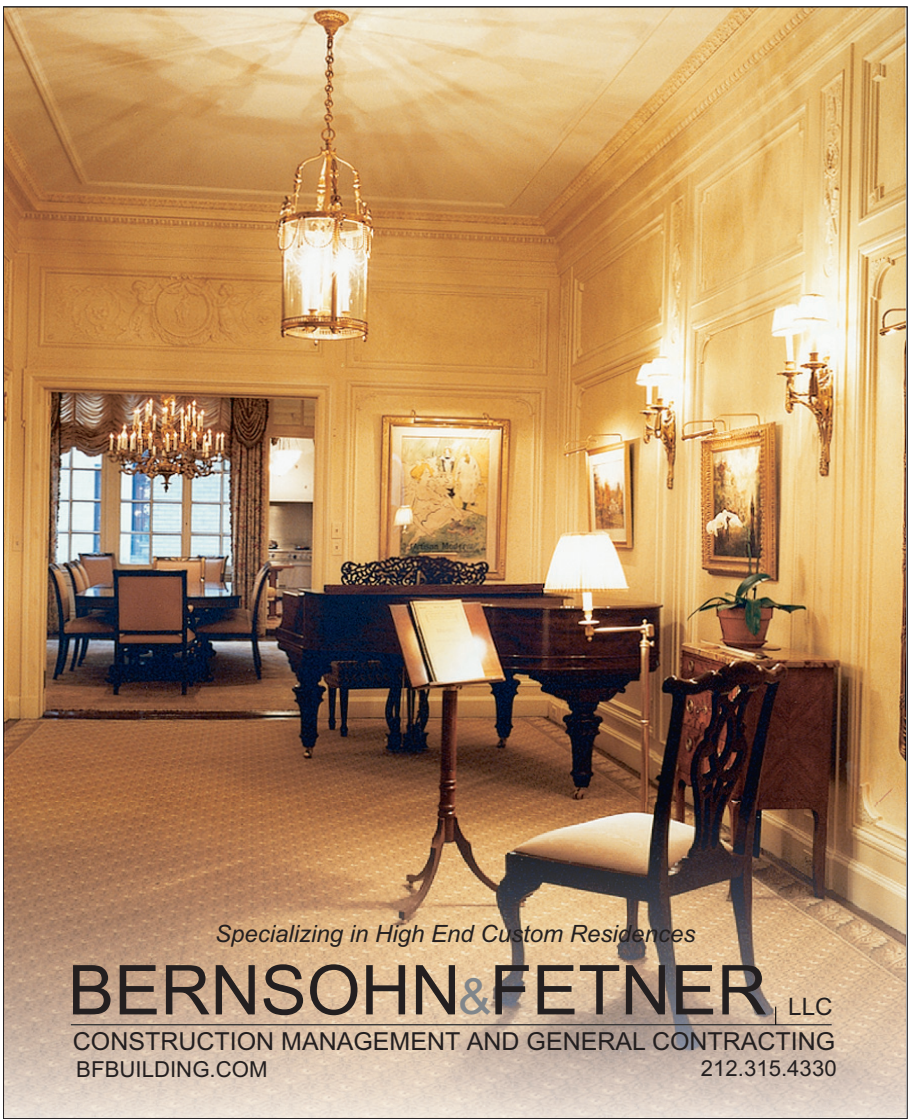


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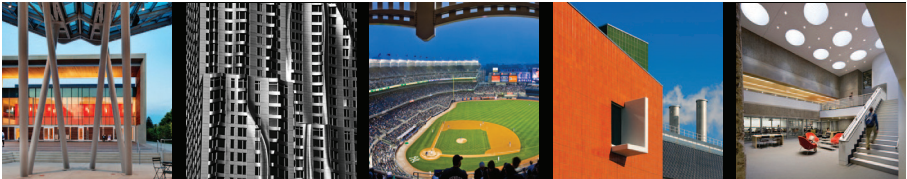
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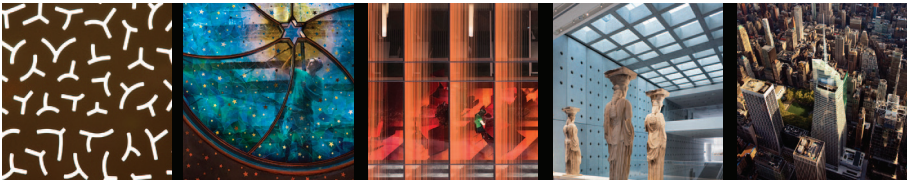




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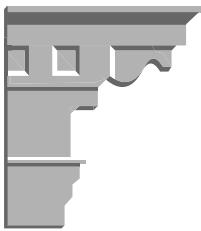
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THE ARCHITECT'S NEWSPAPER JUNE 22, 2011

David Adjaye designed a shingled house that serves as a gallery in Richard Prince: *American Prayer* at the Bibliothèque Nationale, Paris.



shocked at the idea. The house seemed way too big on paper (of course, it's perfect), and the shingles needed to be there months in advance to be fumigated and fireproofed."

The following is an adaptation from Rubin's essay in the exhibition catalog:

"What's the connection between the artist who gave us entertainers, cowboys, nurses, partying Hells Angels and their biker girlfriends, and the hallowed turf of the Bibliothèque Nationale de France—library of kings, repository of how French (and therefore, until recently, the world's) culture was made, stomping ground of Karl Marx, Walter Benjamin, and other titans of Eurocentric critical theory?"

C'est evident.

Books are a huge influence on Prince's art. Not just what's in them. He makes art out of books, or parts of books, or even the detritus of publishing. Plus he happens to own one of the finest collections of modern Americana in private hands: first editions, manuscripts, author's letters, and inscribed copies of Nabokov, Kerouac, Ginsberg, Burroughs, Salinger, Capote, Kesey, Pynchon; multimedia material from Warhol, the Velvet Underground, Jim Morrison (whose poem and posthumous album *An American Prayer* are the inspiration for the show's title), Bob Dylan, R. Crumb, and Jimi Hendrix; and iconic material from four American authors Philip K. Dick, Jim Thompson, Richard Brautigan, and Chester Himes, whose reputations are bigger in France than in the United States. For *American Prayer* he mixes the gems of his collection with his own art. The resulting gestalt is a typology of American subcultures—science fiction, fantasy, pulp, porn, comics, and rock and roll—and their denizens—cowboys, space cowboys, bikers, beatniks, hippies, and punks. The links are telling: Richard Brautigan's fishing license comes with an inscribed first edition of *Trout Fishing in America*. Ken Kesey's autographed helmet from the bus sits next to the original manuscript of Tom Wolfe's *The Electric Koolaid Acid Test*. Then there's a plaster cast of Jimi Hendrix' penis (remember the Plaster Casters?) with Jimi's handwritten letters from the road to his father. Blend in the obscure smut that the BnF automatically receives from publishers as a matter of French law, *dépôt légal*. Until Prince (a fan of nurses in uniform, and not) came along, most of this stuff had never seen the light of day. A few boxes of photo-book porn from the BnF's deep reserves were sent to Prince and came back stickered with Prince's signature dots, to strategic effect.

The 600-page English catalog for the show, co-published by the BnF and Gagosian Gallery and distributed by Rizzoli, is a collage of texts from the Beat, Hippie, and Punk eras. There is also a catalog in French, introduced by the cult magazine *Purple*'s own Jeff Rian

Prince has sometimes been called a thief, or, worse yet, an appropriation artist. But, as American novelist Jonathan Lethem explains in the catalog, the use of others' intellectual property should not be considered theft but rather the beauty of second use. And, to paraphrase Chilean writer Roberto Bolaño, it's better to rob a book than a safe because at least you can carefully examine its contents before perpetrating the crime."

LITTLE HOUSE IN THE LIBRARY

A recent and intriguingly provocative exhibition at the Bibliothèque Nationale (BnF) in Paris highlights how space, art, literature, allusions, and inspiration can overlap in physical, metaphysical and dematerialized ways.

Richard Prince: *American Prayer*, the first major show of the American artist's work, focuses on his beloved and extensive collection of classic first editions and pulp fiction, published between 1949 to 1984 (plus James Joyce's *Ulysses*.) Curated by Bob Rubin, who owns and has restored Pierre Chareau's *Maison de Verre*, the exhibition—closing in Paris on June 26

but negotiating an American venue—offers an "unprecedented encounter between contemporary art and the book" in the words of the BnF president Bruno Racine.

The centerpiece of the installation is a shingled house designed by architect David Adjaye, who has designed for and collaborated with a long roster of artists including James Casebere, Olafur Eliasson, Tim Noble and Sue Webster, Chris Ofili, Lorna Simpson, and Jürgen Teller.

Together Rubin and Adjaye conceived of the house as an archetypal shelter for

both the rarities and the curiosities in the collection—there's a copy of *Roots* dedicated by Alex Haley to Buckminster Fuller—as well as the idea of free-flowing information finding its way, in a sense home as inspiration.

Rubin described the house that is clad completely in Montana cedar shingles as representative of the French concept l'Amerique profonde, translated variously as "the heartland" or "the hinterlands."

Rubin also wrote in an email, "I found the shingles in Montana. You can't get any more "profonde" than the Big Sky state. Needless to say, the BnF people were

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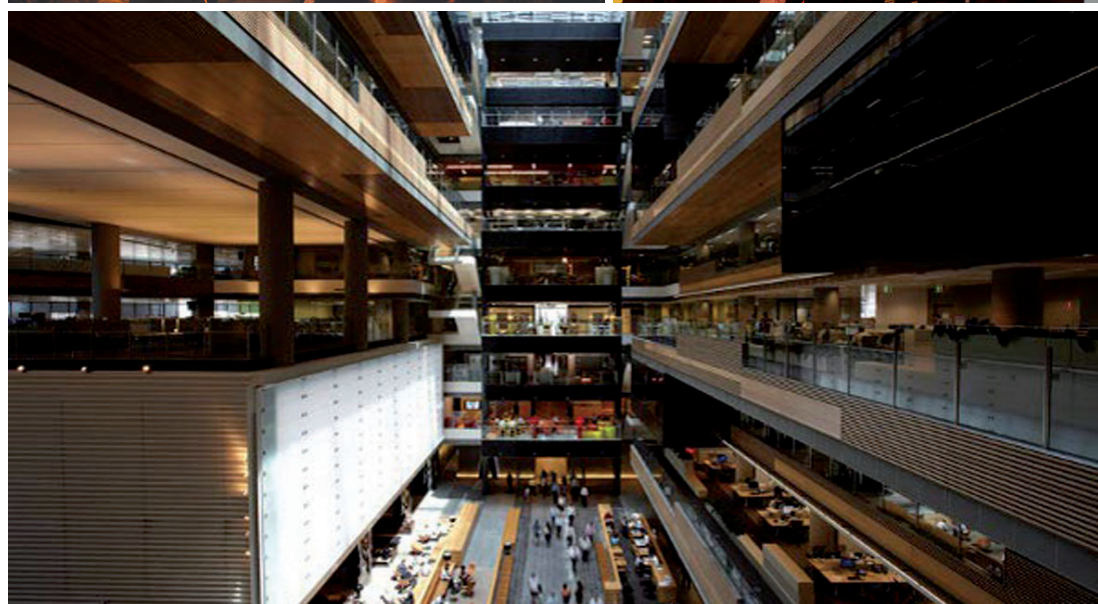
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